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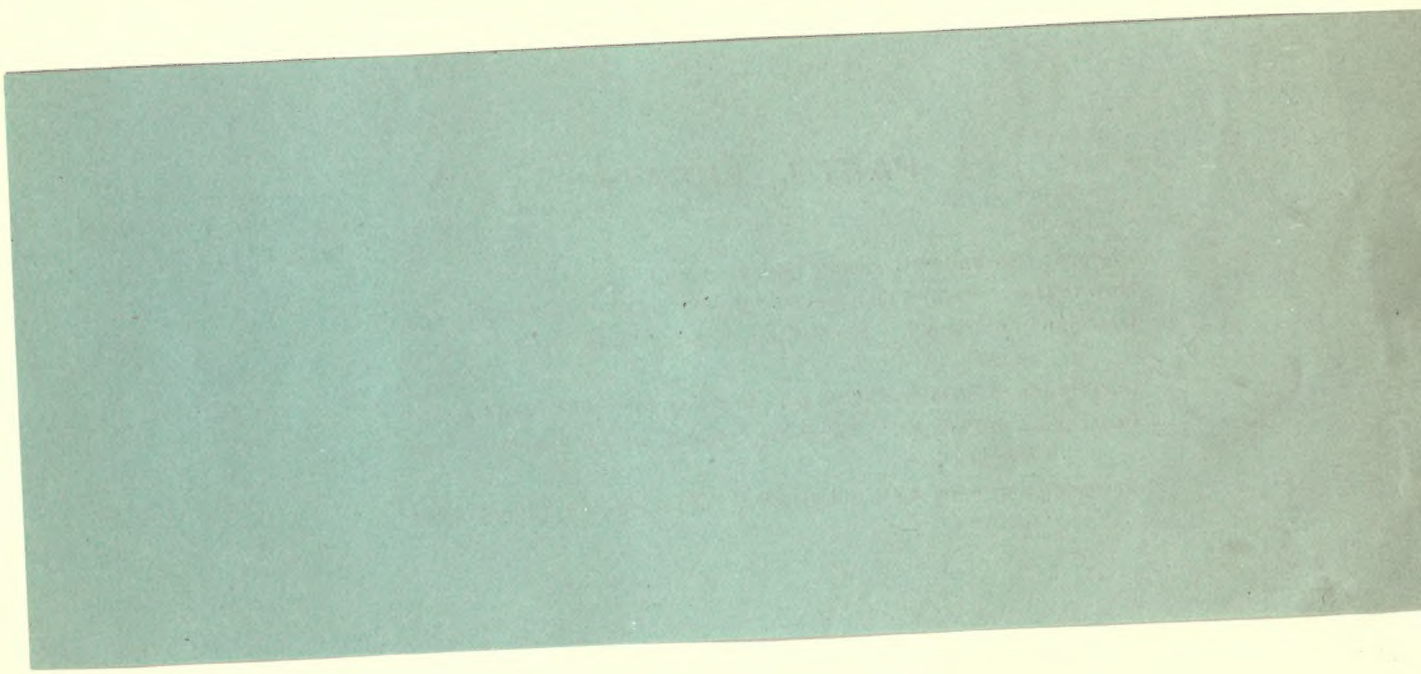

BACON'S EXCELSIOR
DRAWING
PUBLICATIONS

PART I.

NATURE DRAWING AND DESIGN

BY

FRANK + STEELEY

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IN TWO PARTS *PRICE* 2/6 *EACH*

LONDON: G. W. BACON & CO., LIMITED, 127, STRAND.
1904

PREFACE.

Although these books are not altogether original in idea, they contain, however, features which will not be found in any other similar publications.

The subject has already been treated in a more or less advanced manner by various able authors, but as a rule, their works have been out of the range of those for whom these books are intended to guide.

An attempt has been made to attack the subject lower down the scale of art, so to speak, and to place it before the reader in as simple a manner as possible, so as to appeal even to the most uninitiated.

The aim is to supply the student, firstly, with typical drawings of natural flowers and plants, and secondly, to show how these forms may be conventionalised, and adapted to the filling of spaces, and to the making of patterns and designs.

The flowers and plants have been drawn direct from Nature, and rendered in as natural a manner as is possible with a pure outline. As a rule, several views of the same flower have been given. Buds, seed vessels, roots, plans of flowers, sections of stems, etc., together with the geometrical construction or base upon which the natural forms are set, and other useful details of structure have also been included. They will be found of great service to the designer or the teacher. Plates of designs, showing the adaptation of the floral forms to space filling, borders, diaper patterns, repeating patterns, and other useful devices in elementary design, accompany the sheets of nature drawings.

Sufficient material and instruction have been given to meet the requirements of the examination called "Memory Drawing of Plant Forms," which includes designing. The books will also prove of use to those preparing for the "Drawing on the Blackboard" and "Freehand" examinations; for to successfully pass, a knowledge of floral forms such as have been illustrated in the following pages is now so necessary. Particulars of the above examinations can be found on page 6.

In order to make the books still more instructive, a full description of each plant or flower has been set forth in letterpress; not a scientific or botanical description, but one that can be easily understood by all. It is hoped that these descriptions will materially help in the better appreciation and truer knowledge of Nature, so indispensable in the making of a designer or teacher of drawing.

For those who are just beginning the subject, and for teachers, who, contrary to their inclinations, are compelled by circumstances to study it as part of their training, or who may be called upon to give instruction in it, these pages should prove of service. By their aid, it is anticipated that a somewhat difficult subject will be made less troublesome.

The work is issued in two parts, each containing twenty-four sheets of illustrations, twelve of Nature, and twelve of Designs, etc. In all, there are over a hundred illustrations in each part, with copious letterpress descriptions and directions, including the principles of design.

FRANK STEELEY.

Birmingham, 1903.

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THE REQUIREMENTS OF THE BOARD OF EDUCATION IN THE EXAMINATIONS STATED BELOW, IN WHICH THE STUDY OF THESE BOOKS WILL BE FOUND HELPFUL, ARE AS FOLLOWS:—

FREEHAND DRAWING IN OUTLINE."

"At this examination candidates may be called upon to draw from Photographic representations of:—

(1) Casts of Ornament or (2) Models of Foliage, Fruit, etc.
or (3) NATURAL FOLIAGE, FLOWERS, Fruit, etc.

Pencil may be used for the guiding or preparatory lines of the drawing, which must be finished with a BRUSH or PEN OUTLINE."

[The drawings of the flowers and plants in these books will serve to show *how* they should be translated and simplified to a pen or brush line.]

"DRAWING ON THE BLACKBOARD."

"Practice in this exercise should be directed to the acquirements, by students, of freedom and skill in using chalk or brush with tempera on the blackboard for the purpose of making drawings or diagrams in outline and in the mass on a large scale, and of illustrating various lessons to a class. Students, therefore, should be able to sketch rapidly some common objects from memory, and to copy upon a large scale, a diagram of an ornamental device or SPRAY OF SUCH FOLIAGE AS THE BAY, LAUREL, or OLEANDER, etc. The representation of these subjects should show that their STRUCTURE has been well studied, understood, and expressed, all unimportant details being omitted.

In testing the student's ability to draw on the blackboard, the examiner will call upon the student (1) to make a drawing from memory of one or two objects, NATURAL FORMS, ornamental forms, or subjects such as would be useful for illustrating a lesson to a class; (2) to sketch on a large scale an object or group of objects, placed before him; and (3) to make an enlargement from a simple example, selected by the examiner for the purpose."

"MEMORY DRAWING OF PLANT FORMS."

"Candidates will be required to draw from memory, in pencil, chalk, or with brush in monochrome, such plants and leaf forms as:—

The Wild Rose, The White Lily, The Field Daisy, The Bay, The Laurel,
The Oleander, and others,

giving a simple ANALYSIS of their chief STRUCTURAL CHARACTERISTICS by sketches, indicating the PLAN, as well as the PROFILE OF A FLOWER, and showing the arrangement of its petals, sketches of the form of its calyx, of its pistil and stamens, also of the various shapes which a leaf takes in its growth, the arrangement of the leaves on the stem, the junctions of the leaves on the stem, transverse sections of the stems, etc., buds, and seed vessels. In addition, candidates will be required to suggest, by sketches, the DECORATIVE ADAPTATION to some definite GEOMETRIC SPACE, which will be indicated on the examination paper, of the structural and organic characteristic forms, as given by the candidate in his analysis.

It should be understood that the plant and leaf forms are mentioned above merely as suggestions, and not with any view of limiting teachers and candidates to the study of these particular plants only, but they may be taken as typical and well adapted for treatment in design.

Candidates will, however, be given an opportunity of showing their skill in drawing and analysing other plant forms, and their discernment in having selected such plant forms on account of their appropriateness for adaptation to decorative purposes in flat surface ornament."

HOW TO USE THE BOOKS.

The object of these books has been already thoroughly described: how to use them to the full advantage, and how to obtain the best results, is a matter of much greater importance, and the following suggestions are, therefore, offered for the student's guidance.

In the first place, the Nature Drawings may be considered simply as Freehand examples to be copied and finished in pencil outline, or sketched in pencil, and finished with a pen or brush outline, and should be drawn larger than the example in every case. Plate I. of Book I. has the chief figure drawn in a broader line than the other plates. This is done in order to show the strength to aim at for a brush-line, and the variations of thickness so readily obtained by the flexible or soft point.

When finishing with a pen, the student can modify the breadth of line by increasing the pressure, or by using different pens; for instance, a quill, or a round or ball-pointed pen, will give a fairly uniform line; while with an ordinary writing pen used in the same manner as a pencil—by holding it at right angles to the line—the finest touches and strokes can be produced, or broad ones may be obtained by allowing the pen to follow the direction of the line.

For this class of work it is not advisable, however, to use the pen with a continuous pressure of full strength, or the result will be a broad line similar to the upright strokes of ordinary writing. This method becomes very irksome, and necessitates turning the paper in all directions to adjust the pen to the line.

There is a distinct gain in the use of a pen or brush outline as compared with pencil work, for this reason, ink and colour are permanent, and when employed, definitely fix the drawing. They can be drawn over the sketching and construction lines, and, when thoroughly dry, all superfluous pencil work can easily be erased. Before finishing with a pencil, it is necessary to erase almost entirely the construction lines, and when they are faint or indistinct, their value is considerably diminished, and errors, poor drawing, and a waste of time are the attendant consequences.

Ordinary writing ink may be used for pen outlines, but it must not be forgotten that it is liable to spoil brushes. Colour is the only medium for brush use, but, on the other hand, both colour and ink may be used with a pen, although the latter is the more convenient.

Indian ink or colour must be used in the outline if it is desired to tint or wash over the drawing, as ordinary ink will "run" and ruin the work. Mapping pens must on no account be employed, as they are totally unsuitable for this class of drawing.

After these drawings have been carefully copied, attempts should be made at *Memory Drawing*, and for this purpose, it is best to begin with the simplest subject, such as a single flower only: the complete plant and its parts should be led up to by gradual stages. The study of the descriptions of the flowers, etc., should help in the memorising of their forms and structural details. While drawing from copies such as these will greatly assist in the study of Nature, it must ever be remembered that a copying of copies can never take the place of the actual study of Nature itself, which alone can give to the students' efforts that vitality and spirit so essential to artistic work. The value of these drawings lies in the fact that they supply studies of Nature and materials for design *at all seasons of the year*.

The next step is to study how these Nature studies have been still further simplified and translated into ornamental lines and masses, and adapted to the filling of geometrical spaces. They may first of all be copied on a larger scale, in line exactly as they appear on the sheets, or translated into colour by outline and tinting, by tones of one colour, and by various harmonious colours. In the case of repeated patterns, it is advised to make the repeats more numerous, in order to obtain their full effect. Designs based upon or made similar to those illustrated, may next be attempted, and finally, original work should be encouraged.

PLATE I.

SNOWDROP (*Galanthus nivalis*).

The name in Greek signifies "*Milk Flower.*"

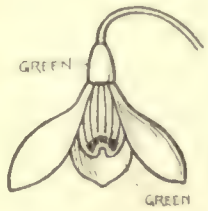
This delicate and graceful little flower is the earliest to bloom, and, even before winter has passed, may often be seen popping its head through the snow. It is a native of the South of Europe, and grows in woods and pastures. It is occasionally found in an apparently wild state in England and Scotland, and some authorities claim that it is also a native of Britain.

It is largely cultivated in gardens, and is grown from a bulb. Each bulb produces two leaves and one single-flowered leafless stem. The leaves are grass-like in construction, which will be seen by reference to the plate, bluish-green in colour, short and erect in their early stages, and parallel-veined. The flower is white, and usually hangs downwards, as its name implies. It has three outer petals or segments, and three inner and shorter ones marked with green and notched on their outer edge. The outer petals are pure white, and when spread open form a bell-shaped flower of good proportion. When viewed in plan, the flower fits into an equilateral triangle; the larger petals fill the corners, while the inner ones arrange themselves midway between, and touch the sides; a little scalloped and radiating ornament forms the centre. The profile view, the construction of which is given on the sheet, also falls into a triangle.

Drawings of the plant, from various points of view, and in different stages of development, are shown in order to give a better idea of its characteristics.

There are many species of the Snowdrop, but only two are shown here. It is not thought necessary to enlarge upon their points of difference, as they are slight and unimportant to the designer for whom these drawings are intended.

Snowdrop

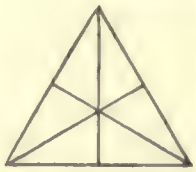


Colour WHITE
MARKED with GREEN

plan of flower

construction

construction



bud

PLATE II.

DESCRIPTION OF THE DESIGNS BASED UPON THE SNOWDROP.

This sheet contains several suggestions for adapting the flower to space filling, etc., various methods of conventionalising, and the manner in which the parts may be treated in line and in solid black.

Fig. 1 is a free arrangement of the plant; its main curve is almost a semi-circle and constitutes the chief stalk, from which all the rest radiate. This may appear, at first sight, a haphazard kind of design, and, although the placing of the parts is not symmetrical, there is a certain balance observable which saves it from being unsatisfactory. The principle of balance will be found necessary in most designs There are three flowers introduced, one is placed exactly in the centre of the square, and the other two are symmetrical, but with very differently curved stalks. Radiation, another very important principle of design, is here emphasised. The tape-like leaves run tangentially into the stems and on to one another; the central vien of the leaves helps in the general movement of the whole. The under part of the outer petals is filled in black, which adds to the general effect, and, together with the heavy markings and lines on the smaller petals, seems to intensify the white of the outside.

In conventionalising natural forms, the greatest care and thought must be exercised in order to preserve all the characteristics of the plant, and in some instances, it is useful, and even desirable to exaggerate them, so that there shall be no mistake as to the identity of the plant. For instance, in the case of the Snowdrop, one important point is the hanging of the flower; another is the green markings and lines on the inner petals. These features are here emphasised, and they must on no account be neglected or conventionalised out of existence. Some small details, however, may be omitted, or very much simplified. It is necessary to bear these matters in mind in going through this series of designs.

Fig. 2 is another arrangement to fill a square, which, in this case, is placed on its corner. The design is a vertical treatment, strictly symmetrical and exhibiting the general construction and placing of the details. The leaves and stems radiate from a base which is in the form of a bulb. Another square is arranged at the back of the first. The borderings will need careful raling.

Fig. 3 is an oblong design; three flowers are grouped at the top, and leaves are arranged closely on a radiating system at the base; all issue from a bulb whose fibres have been turned into carefully radiated scrolls. The parallel veinings of the long leaves are not forgotten, but enlarged upon, and the open space on each side is an agreeable relief and increases the value of the decoration at the top and bottom.

Fig. 4 is an open ornamental arrangement which occupies no definite space, but shows another form of conventional treatment, and would fairly fill an isosceles triangle.

Attention is directed to the use of borderings in the first three examples; note how, in some cases, the leaves encroach upon the lines of the border, and again, how the border line is broken in deference to a leaf or flower. (*See Fig.* 3). The framing of an ornament must ever be part and parcel of the design, and not an afterthought.

Fig 1

Fig 3

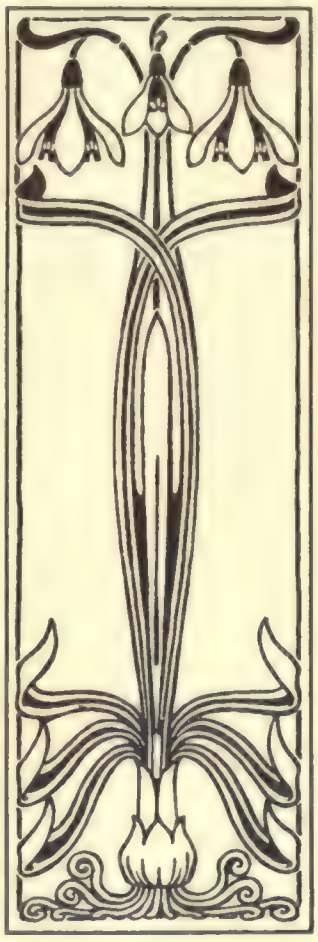


Fig 2

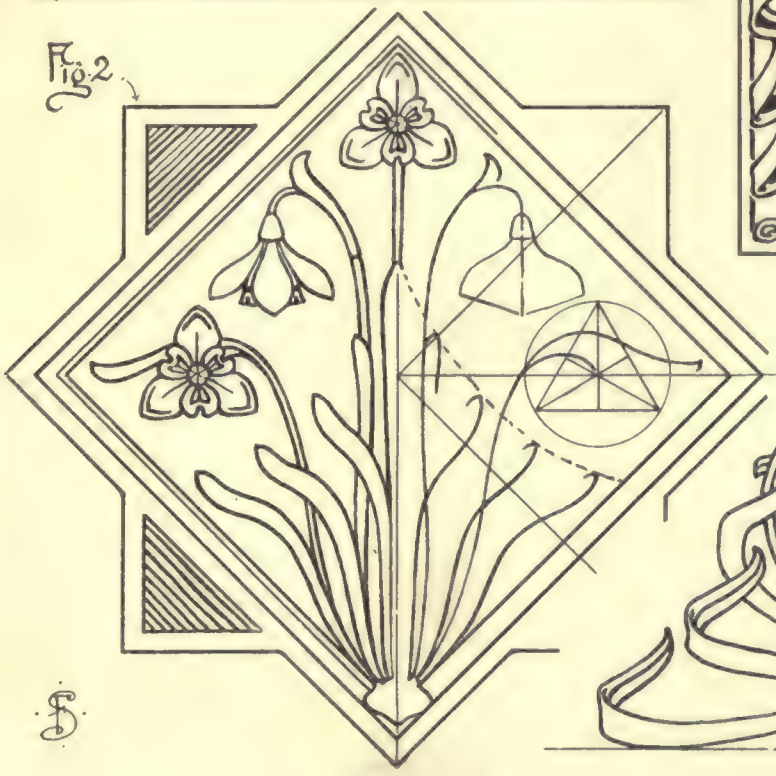


Fig 4.

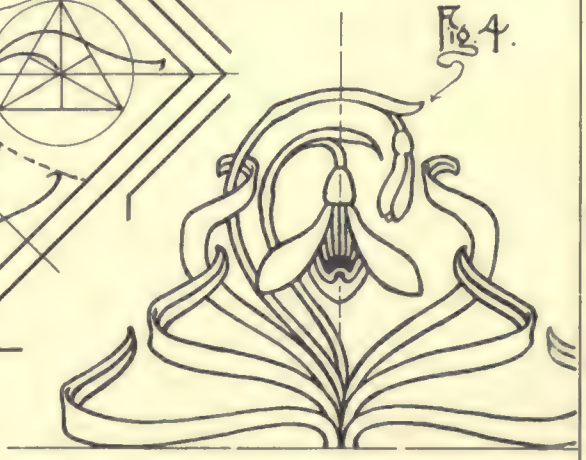


PLATE III.

—•—

DAISY. (*Bellis perennis*)

The name is from the Latin *bellus*, which means pretty.

This is the common Daisy, probably the best known of all wild flowers. Its popular name is a corruption of the old English one "day's eye." In Wales, it is called the eye of the day, or llygad-y-dydd. Many other varieties are largely cultivated and grown in gardens.

The Daisy is found plentifully throughout Europe, and can be seen almost the whole year blooming in pastures, meadows, and grassy places. The particular species illustrated on the opposite page is not found in America.

Chaucer and many other poets have sung the praises of this pretty little flower. In the early days of chivalry it was chosen as an emblem of *fidelity in love*, and was often worn at tournaments by knights. The unfortunate Margaret of Anjou selected it as her device, and in the day of her prosperity, it was worn in the hair by ladies of her court, and frequently embroidered on their robes and gowns.

The drawing shows a side view of the flower with its *calyx* exhibited, two buds in different stages of development, a plan or front view of the flower, and a view of the true shape of a leaf.

The flower is what is termed a compound one, and is composed of numerous smaller ones called *florets*. The centre, which is known as the *disc*, is yellow, and the rays that spread out from it are white, sometimes edged with pink or crimson. At the approach of darkness the flower closes up.

FIELD-DAISY.

White, yellow centre

Leaf

Plan

PLATE IV.

DESCRIPTION OF THE DESIGNS BASED UPON THE DAISY.

Fig. 1 is a vertical treatment arranged as a repeating border. Each repeat is composed of three flowers and two leaves, and the main stalk appears to grow out of and belong to the border or frame. This is a useful device, as it secures a connectedness and keeps the decoration in its place.

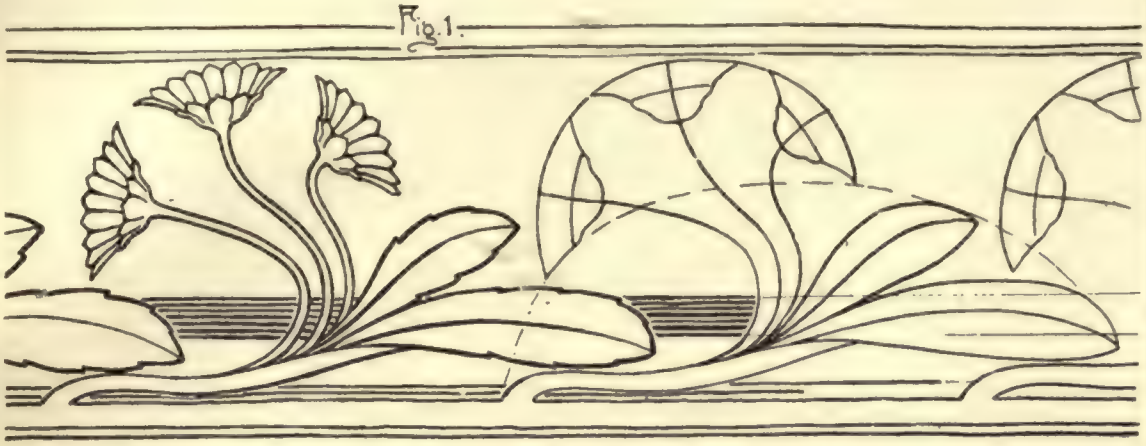
The methods of setting out, and the lines of composition are given. Note the curve resulting from the grouping of the three flowers, the radiation of the stems and leaves, and the parallel lining at the back of the lower portion. This lining ties the repeat together, and its absence would result in a disconnected appearance which is still further obviated by the extension of the large lower leaf on to the domain of its neighbour.

Fig. 2 is a square design with the growth radiating from the centre. This, probably, is much easier, as a matter of design, than those drawn on the previous sheet from the snowdrop, and for this reason; after one corner, or one-fourth, or even one-eighth of the space is filled, it only remains to repeat the remaining sections; and the process often results in quite unlooked for, and frequently good shapes. The danger to be guarded against in this class of design, and a danger that also applies to triangles, circles, and polygons, is a gap where the repeats join. In this case, the danger has been met by placing a leaf so that it occupies part of two quarters.

A flower is put in the centre to hide an unsightly accumulation of the lines of the stalk ends. The border-lines are extended into the field or ground, for a reason previously explained. An improvement is often obtained by partly filling in the background, especially where the shape is good; in this case, quite a new effect is given.

On the left the geometrical setting is shown, the first stages of which are at the lower side. Draw the inner square A B first, then the one placed diamond-wise with its points touching the sides of A B, next, the circles which occupy the corners and the centre, and lastly, complete in stages as indicated.

Fig. 1.



REPEATING BORDER.

Fig. 2.

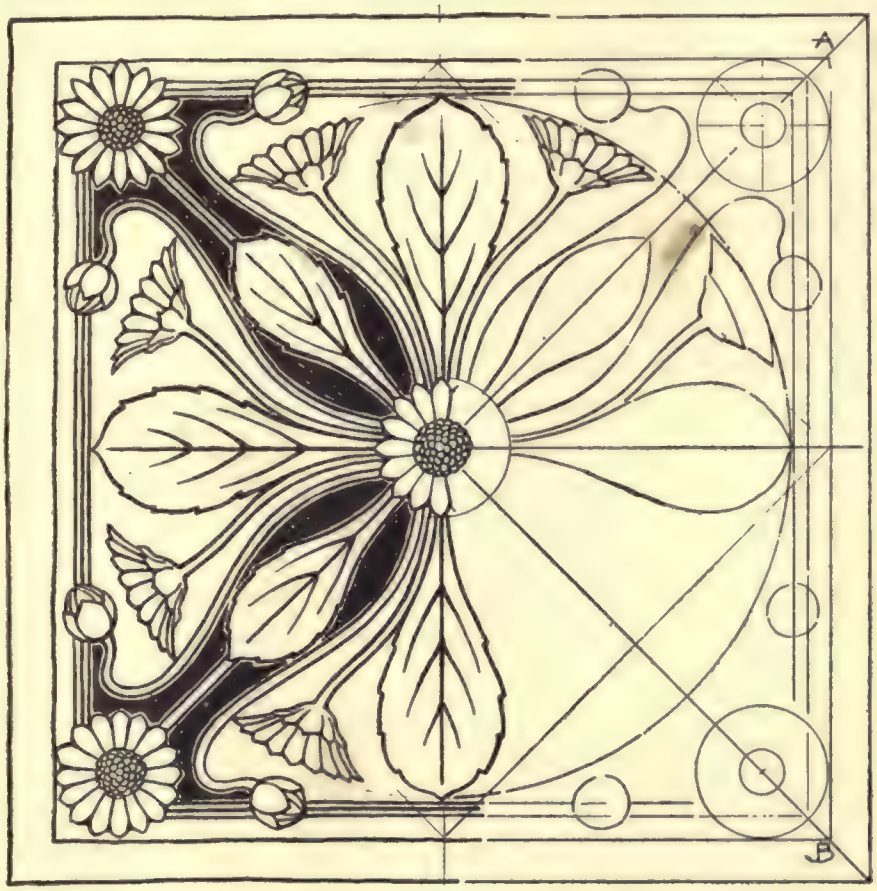


PLATE V.

TULIP. (*Tulipa*).

Great attention has long been paid to the cultivation of the Tulip, not only in public parks and the gardens of the well-to-do, but also in the gardens of the working classes of small towns and villages, where beautiful beds of this flower may often be seen. It is regarded by some as the "queen of garden flowers."

There are about thirty varieties, mostly natives of the warm parts of Asia. It is grown from a bulb which is fleshy and covered with a brown skin. The flower is what is called inferior bell-shaped, and has six distinct segments or petals. The leaves clasp the stalk, and their shape, in a botanical term, is known, as *ovate-lancelate;* they have a smooth surface and parallel veins. The stem is also smooth and bears one large flower, the colour of which varies; white, yellow, crimson, purple, and many other shades between occur.

The plan, looking into the flower, falls into an equilateral triangle by its outer petals, and a circle by its inner ones. The plan, looking from below, forms a circle witn equilateral triangular points extending beyond. As the flowers vary to some extent in different species, it follows that these plans will not always be the same, although the triangle and the circle will play the chief parts in their construction, regardless of the kind and stage of growth; as all tulips are composed of six petals, which form six divisions of the circle, they naturally resolve themselves into the equilateral triangle or the hexagon.

A drawing of a bud, and another of a full-blown flower from a different aspect, which have been included in the sheet, will add to the variety of elements for design.

Plan looking into Flower
Bud
geometric setting
TULIP
Colour white yellow.
purple and crimson
Plan looking upwards from below

PLATE VI.

DESCRIPTION OF THE DESIGNS BASED UPON THE TULIP.

Fig. 1 is a design for the filling of a squat T shaped panel, and is finished in pure line, without solid masses or toning of any account.

The flower, in each case, is placed erect, as is its nature. A little deviation from that position, however, is permissible, and in some cases necessary, in order to save the design from monotony. An erect flower seems to suggest strength and rigidity, and imparts a sense of steadiness which is lacking in a bending flower. It is especially desirable when a number of curving and twisting lines are employed in the stalks and leaves.

It should be observed, that although the overlapping of leaves, stalks, &c., is a feature of many of the patterns so far illustrated, it is not altogether necessary for securing good effects, as is shown on Plate IV. There is good reason for it, however, where there is any liability of the accumulation of parallel lines becoming disagreeable.

Fig. 2 does not very much resemble a tulip as we generally see it; but by a reference to the Plate, it will be seen that the plan of the flower is adopted as the motive; this, with a pair of leaves, is made to form a circle, and a pear-shape by the extended stalk. It contains good points of contrast in form, and could be applied in many ways.

Fig. 3 is a rendering, or, what might be called a translation of the tulip in silhouette, with the addition of white lines to indicate the details of veins and markings. It will be found a useful change of expression from those so far given, and designs in this style may very well be attempted.

Fig. 4 is a repeating border of very simple planning, and has for its base a wave-line with flowers shooting upwards at regular intervals. Here again, the lining at the back of the flowers provides an easy and effectual method for steadying the pattern, and getting rid of empty spaces. The filling-in of the lower part of the ground and the inside of the flowers, affords a very simple means of adding to the value of the design.

Fig. 1.

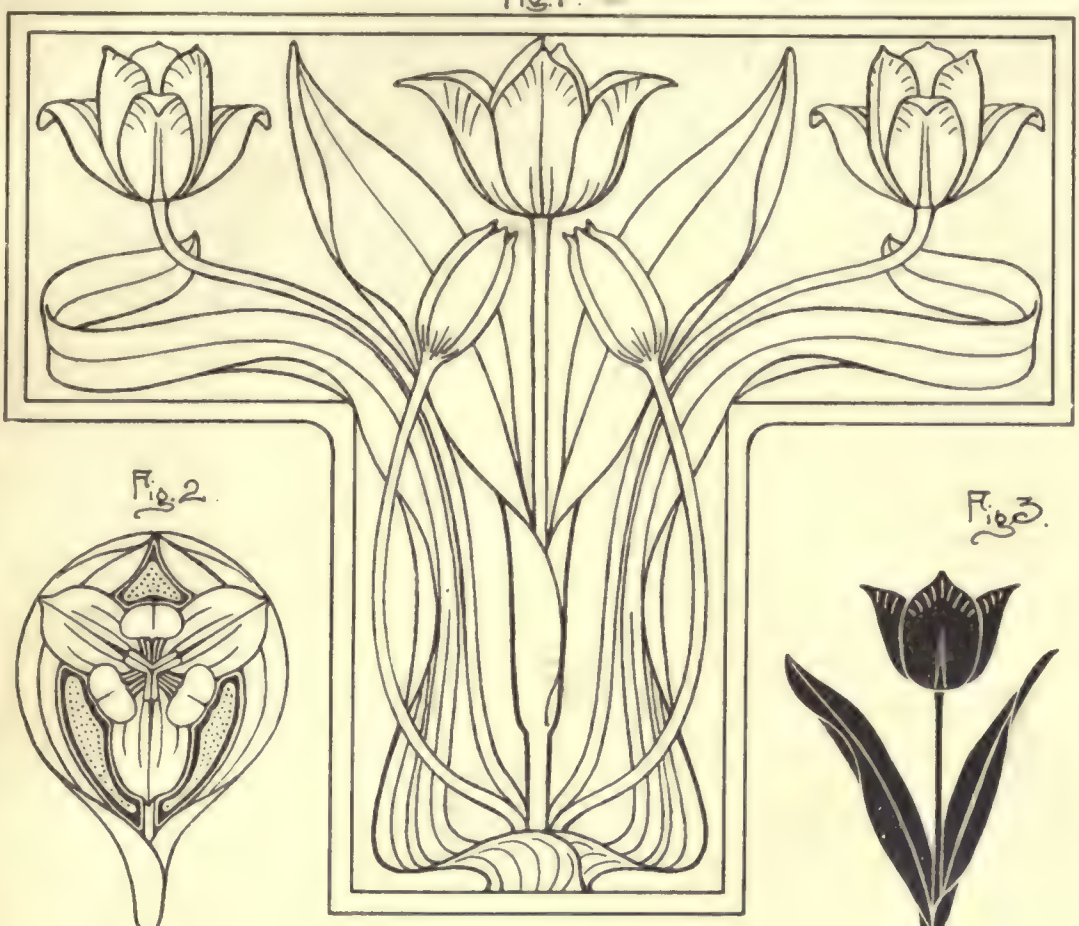


Fig. 2.

Fig. 3.

Fig. 4

REPEATING BORDER.

PLATE VII.

LAUREL *(Laurus).*

The Laurel, which is so common in English gardens, is an evergreen, and originally came from Asia Minor. As a rule, it is a mere bush, but sometimes it becomes a tree of thirty, or even sixty feet high. It has rather large, lanceolate, leathery, shining leaves with a finely serrated edge, and bears clusters of insignificant, yellowish flowers. The fruit is an oval berry of a bluish-black colour, and about half an inch in length.

The illustration is of a branch of young leaves, and does not show the flowers or fruit. A full view of the leaf is drawn, in order to show its true shape; but it is rarely seen in this aspect when attached to the stalk.

The Laurel is a most useful plant for drawing direct from Nature, on account of its being so easily obtained, its simplicity of form, and its power of retaining its freshness for a long period, which is a very desirable and necessary feature, especially for beginners.

The ancient Greeks called the laurel *daphne*, and considered it sacred to the god Apollo. Branches containing berries were placed upon the heads of poets and victorious heroes. The degree of Doctor, in later times, was conferred with this ceremony, which was termed *laureation*.

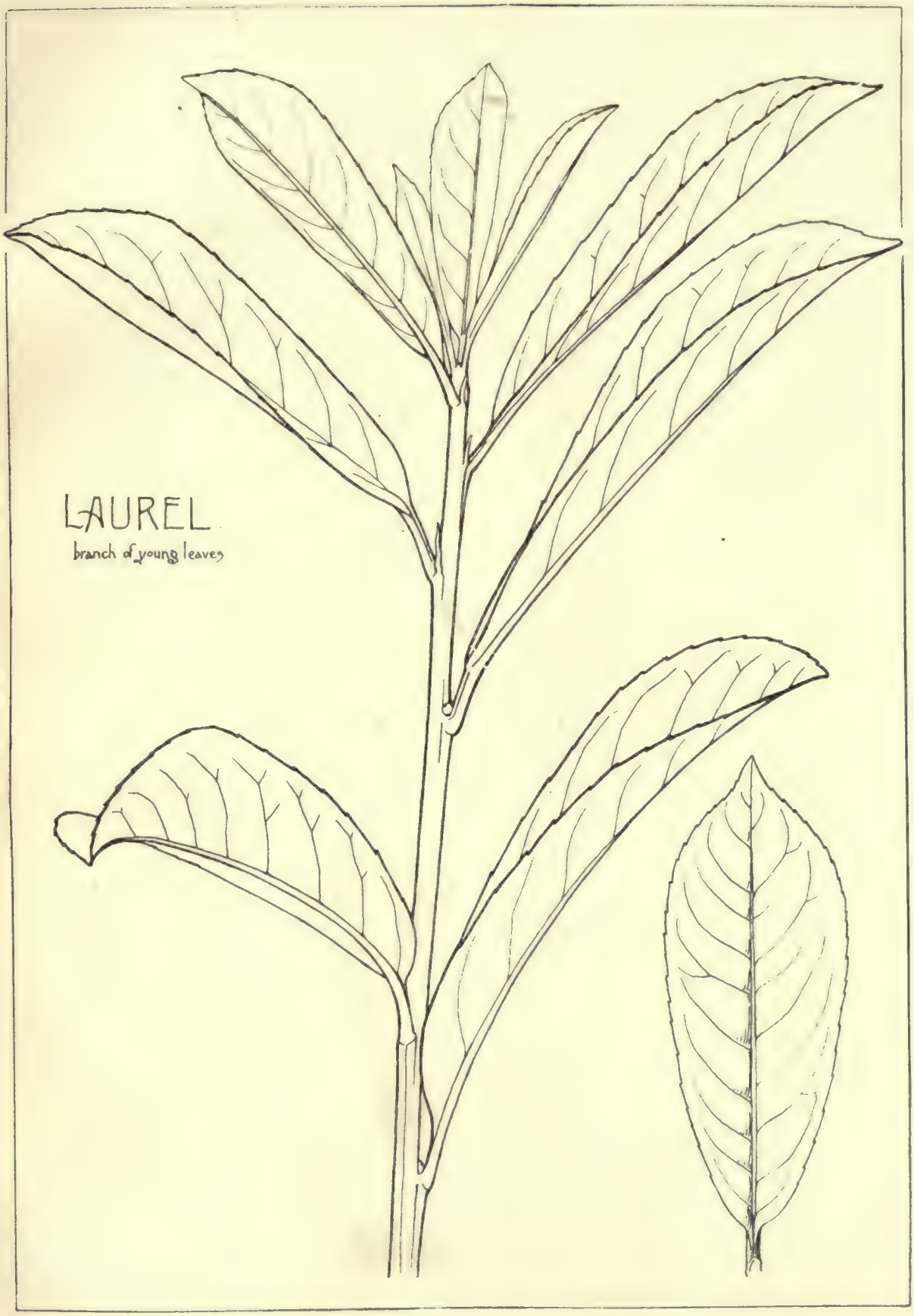

LAUREL
branch of young leaves

PLATE VIII.

DESCRIPTION OF THE DESIGNS BASED UPON THE LAUREL.

An attempt is made in Fig. 1 to utilise the silhouette principle as a means of obtaining strong contrast to the outlined portion of the design. The upright branches on each side have the appearance of being slightly more distant than the rest; this is due not only to the dark tone, but also to the diminution in the size of the details. As flatness of effect in surface decoration is one of the most important aims to strive for, only students of experience should attempt this class of design, for, although quite permissible, it needs almost a master hand to make it acceptable.

The design, in most of its parts, is symmetrical; but a little difference, however, is made in the two leaves in the centre, which helps to destroy any hard or mechanical effect. The veining is taken advantage of in several leaves as a means of obtaining a gentle contrast.

Fig. 2 is a shape, the treatment of which is always attended by difficulties; the corner, as a rule, is the chief stumbling block. Long swinging curves, running from one end of the shape to the other, form the characteristic of this, and, in a lesser degree, many of the previous examples. This method of commencing a design is always safe and good. The long line, in this case, constitutes the the main stalk; the leaves are grouped together and form square-like masses. The corner and the two ends should receive the first attention. As the space between the top and corner is large, another mass of smaller proportions is added; two other curved lines serving as stalks are introduced, which are in sympathy with the main one, not parallel to it, but, as it were, striving for the same goal. They do not disturb the easy yet determined flow of the first line, but tend rather to enrich and strengthen the design, which might otherwise be accused of meanness and emptiness.

In both these designs, the lines and masses are the first consideration, but at the same time, due regard must be given to the details of structure and the growth natural to the chosen plant. Violation of these points will render valueless even the best thought out arrangement.

Fig. 1.

Fig. 2.

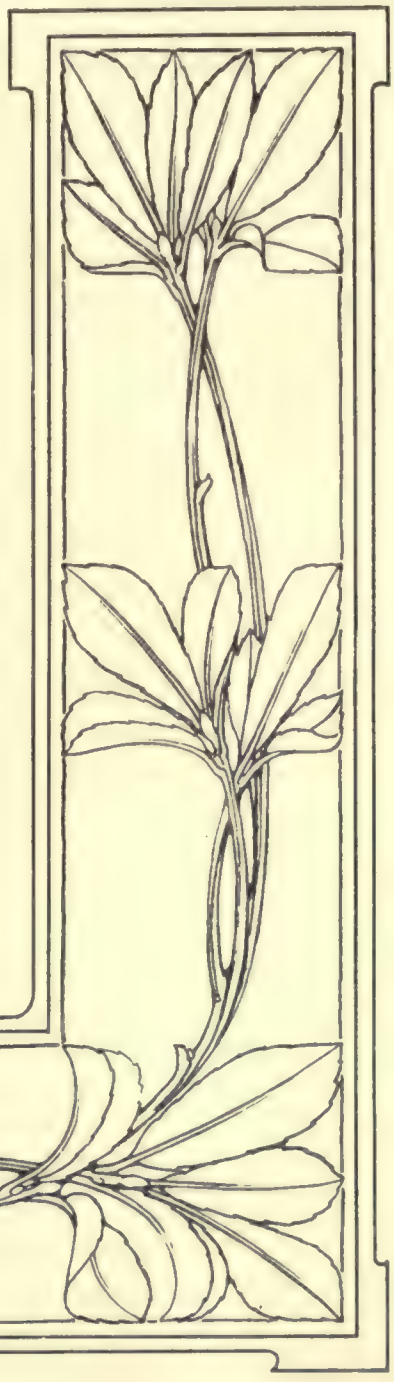


PLATE IX.

PERIWINKLE (*Vinca*).

The Periwinkle is another evergreen, but of a very different nature to the previous one. It is a native of Europe and the South of Britain, and is found growing in woods and similar places. It is very useful for planting in shrubberies, owing to the rapidity with which it covers unsightly objects or rockeries with a smooth deep-green foliage, and beautiful flowers which may be seen at almost any season of the year, when the weather is mild.

The flowers grow singly or in pairs from the *axils* of the leaves, and have what is botanically called a *salver-shaped corolla*, with five curiously shaped petals, usually pale blue in colour, but sometimes white or reddish-purple. The leaves are *ovato*, somewhat resembling an egg in shape, and grow opposite each other. The long trailing stems take root at their extremities.

There are other species of the Periwinkle, two of which may be mentioned; the Yellow Periwinkle, a native of North America, and the Rose-coloured Periwinkle, a native of Madagascar and China. The latter variety is a greenhouse plant and highly valued.

It will be seen from the drawing that the plan of the flower is set on a pentagon and shows its peculiar shape of petal. A side elevation of the flower, and a side and full view of the leaf are given. The leaf arrangement should be carefully noted, and borne in mind when filling a space for decoration.

The name periwinkle was formerly *perwinke*; Chaucer speaks of it as "Fresh perwinké rich of hue."

PERIWINKLE

COLOUR PALE-BLUE
SOMETIMES WHITE OR
REDDISH-PURPLE

PLATE X.

DESCRIPTION OF THE DESIGNS BASED ON THE PERIWINKLE.

The first example, Fig. 2, comparatively speaking, is a free design, and a much more natural treatment than those which have preceded. It is not, however, a transcript from nature, as the mere fact of drawing it in strong outline and making it fit the panel renders it conventional.

Fig. 3 is an oblong panel with quadrant-shaped pieces cut out of its lower corners, and is also a free design, but not to the same extent as Fig. 2. It is strictly symmetrical. The plan adopted is an easy one; an upright stem with a flower on the top forms the centre, a leaf and a compound curved stem with a full view of a flower at the end, branch out on each side; and there is also another single leaf covering the lower end of the central stalk. The difficult part of the filling is overcome by taking full advantage of the trailing propensity of the plant, and making it creep closely round the margin. A detailed drawing of the trailing portion is shown by Fig. 1.

Particular attention is directed to the placing of the leaves issuing from these trailers. Note how they are forced into the corners of the panel, and made to arrange themselves in the most open and convenient spaces. It is well to endeavour to get something of importance in the centre, and so avoid a gap or an appearance of thinness in the chief part. A mass should be arranged on the middle line, with a portion on both sides. A symmetrical design should not look as though all the attention had been bestowed on one half, regardless of the appearance of the whole. This is one of the pitfalls of the beginner, and should be early corrected and guarded against.

Construction or designing lines are left on the one side for guidance. Note that when a stalk or a leaf is arranged to go under another part, and is not intended to show in the finished work, it should always be drawn complete, in order to ensure good and logical drawing.

Fig 1
Fig 2
Fig 3

PLATE XI.

CROCUS (Family, *Iridaceæ*).

The Crocus is a well-known flower which blooms in the early spring; it is a hardy bulbous plant, and a very popular one. The *scape* or stalk is enveloped in a thin tubular sheath; there is no calyx, and scarcely any division between the stalk and the flower.

The leaves are thin, narrow, and channeled, with recurved margins which develope after the blossoms have faded. The bulbs, or *corms* as they are called, are fleshy, with sheathing fibrous coats.

The flowers contain six petals nearly equal in size. The colour varies; there are white, lavender, yellow, and purple kinds. Some varities of the Crocus bloom in the autumn; one of the most noteworthy is the Saffron Crocus, which bears a large deep purple or violet flower. This is grown largely on account of its value in the production of the colouring matter known as saffron.

On reference to the plate, several views of the flower will be seen. The central flower is not the same species as the others; but, as there are said to be about seventy kinds, it is not thought worth while to give the names of those on the sheet. Buds, half-opened flowers, and one fully blown flower together with its plan and geometric construction have been given. The plan shows clearly the setting of the petals—three inner and three outer.

Crocus.

Colour. White
Yellow &
Purple.

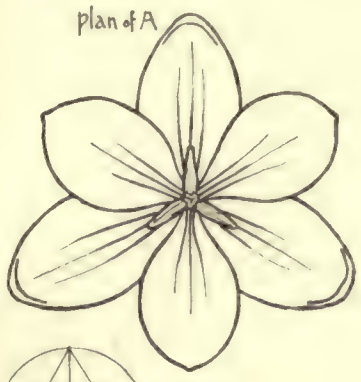


PLATE XII.

DESCRIPTION OF THE DESIGNS BASED UPON THE CROCUS.

The Crocus is a flower which grows very uprightly, and as it is impossible to bend its stalk without risk of damage, care must be taken that only gently curving lines are employed when using it as material for design. The leaves, on the contrary, may be bent and turned to some extent without looking unnatural; but it is safer to err on the side of too little than too much of this twisting, in order to avoid degenerating into eccentricities foreign to the plant.

Fig. 1 is an upright oblong panel, a simple arrangement exhibiting the principle of radiation from a horizontal line. Note should be made of the grouping of the flowers at the top—always a good place for a mass—the line formed by the ends of the leaves and shown on the drawing by dots, the direction of the side flowers at the upper portion, with the centre line running into the corner when produced, and the fairly equal distribution of parts. It must be remembered, however, that *exactly* equal parts, either of the ground or ornament, are not desirable. The ground of this panel is toned by lines, but similar effects can be obtained by other means, such as dotting or colouring. Care should be taken to avoid making the ground too strong in contrast, because, in this case, the forms are for the most part thin, and too strong a ground would tend to make them appear weak.

Fig. 2 is another example of shadow forms, or silhouette. It is merely a flower and leaves arranged symmetrically on a central line; it would serve as a unit in a repeating border, or could be made to fit in a section of a polygon and repeated from the centre.

Fig. 3 is a somewhat difficult design; long lines are adopted for the main direction of the chief parts, the flowers are placed fairly equidistant—a desirable thing to do where different colours are employed—and the bulb, which forms a useful mass and a good starting point, is included. The construction lines are shown on the lower half, and the inside line of the border is curved to help fill or to get rid of the vacant space; this expedient, however, must not be made too obvious.

Fig 1

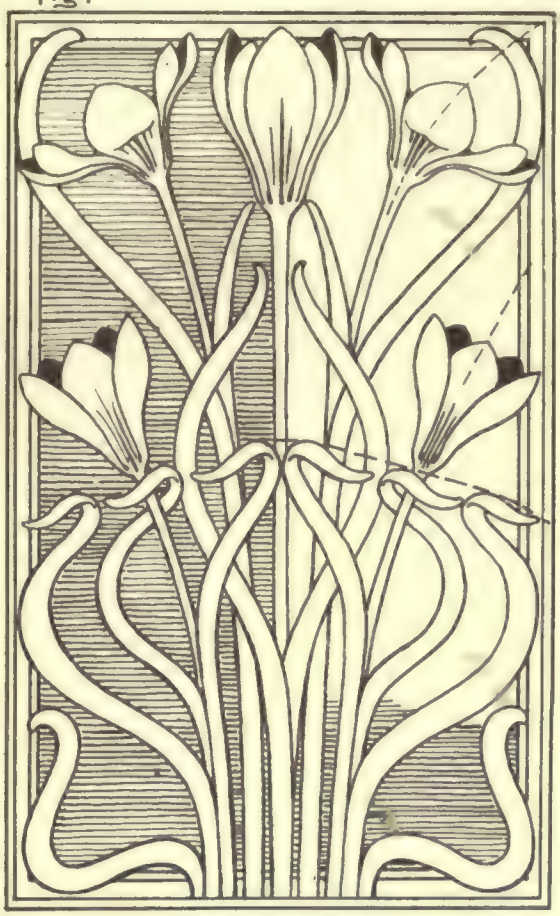


Fig 2.

Fig 3.

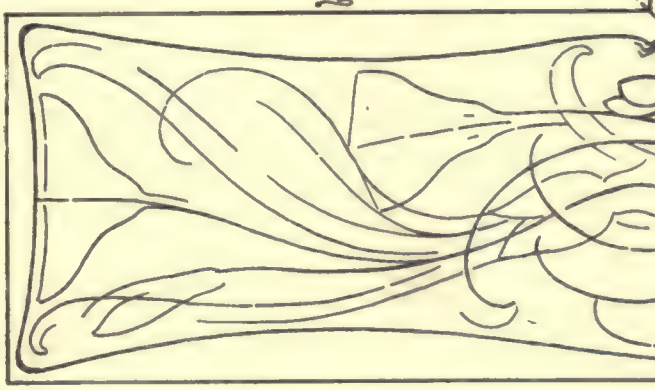


PLATE XIII.

CLEMATIS (from the Greek—meaning a vine branch).

The Clematis is a much cultivated plant, and may frequently be seen trailing over doorways and up the sides of houses; most of the species climb like a vine.

It bears a beautiful purple flower with a dull, brownish purple on the under side, and a greenish centre. The flower is well modelled, and has several strongly defined veins in each sepal; it really has no petals. In this species the calyx has four sepals, while with others the number varies up to eight, and the colour may be white, yellow, violet, or even scarlet.

The stalk is thin, and of a somewhat wiry nature, and joins to the flower in a very decorative manner, being slightly broader at the point of contact.

The leaves grow in pairs as a rule, and from the junction of the leaf-stalk and the stem another flower and a pair of leaves issue.

There are numerous varieties of the Clematis and they are scattered all over the world. *Clematis Vitalla*, the common Traveller's Joy, is a wild flower and a native of Britain. *Clematis Flammula* is a cultivated species and bears a pure white flower with rather a strong, sweet smell. It is a native of the South of Europe and North Africa, and is known as "Sweet Virgin's Bower" on account of its rapid growth, and its obvious utility for covering summer arbours, &c.

The drawing shows a typical specimen of the ordinary purple clematis with a full-blown flower, another flower partly opened, and a bud. In a separate drawing below, a side view of a flower is given. The plan on the right-hand bottom corner gives the general setting out of the flower, which, it will easily be seen, falls naturally into a square divided into four equal parts; each part is occupied by one sepal.

CLEMATIS

Colour purple

Side view

Part plan of flower showing its geometric setting

PLATE XIV.

DESCRIPTION OF THE DESIGNS BASED UPON THE CLEMATIS.

A semi-circular shape, with an extended oblong tacked on at the base, has been chosen for the Clematis design Fig. 1. The design is arranged in a free style, and is carefully balanced, though not quite symmetrical. The variations occur, firstly, in the central flower, and secondly, in the stalks and leaves near the base. The leaves are arranged in such a way as to form almost another semi-circle, which repeats the outside shape of the panel, and is indicated by a fine line.

As the flower has a thin delicate stem, it would hardly do to fill the background with a dark colour, unless the leaves and flowers were grouped more closely together. This point is further explained on page 38, and illustrated on Plate XVI. by designs on the Ivy. One half of the panel is finished in simple line, while the other has a toned ground produced by a series of little scrolls, which have the same effect as a tint in relieving the ornament. There are two borders shown; the inner one is rather broader than the outer one, and the flowers and leaves which break across it at intervals prevent it from appearing too heavy.

The first lines to draw to obtain the shape of Fig. 2 are those of an oblong; the two top corners are cut out by a quadrant with a radius somewhat less than a fourth of the whole length. The centres of the arcs forming the base are shown on the drawing.

Instead of starting the "growth" on the vertical line, it will be noticed that the main line runs a little parallel to the bottom curve of the panel, and then springs away to the opposite side, and fixes a full flower right into the corner. Another radiating compound curved stem, with a side view of a flower dropped into a convenient spot, emphasises the horizontal lines of the panel. The central part would have been empty looking but for the full leaf placed at the bottom.

The border is an ordinary one, except that a portion of it is brought into the field of the design for the purpose of filling up an awkward space.

Fig. 1

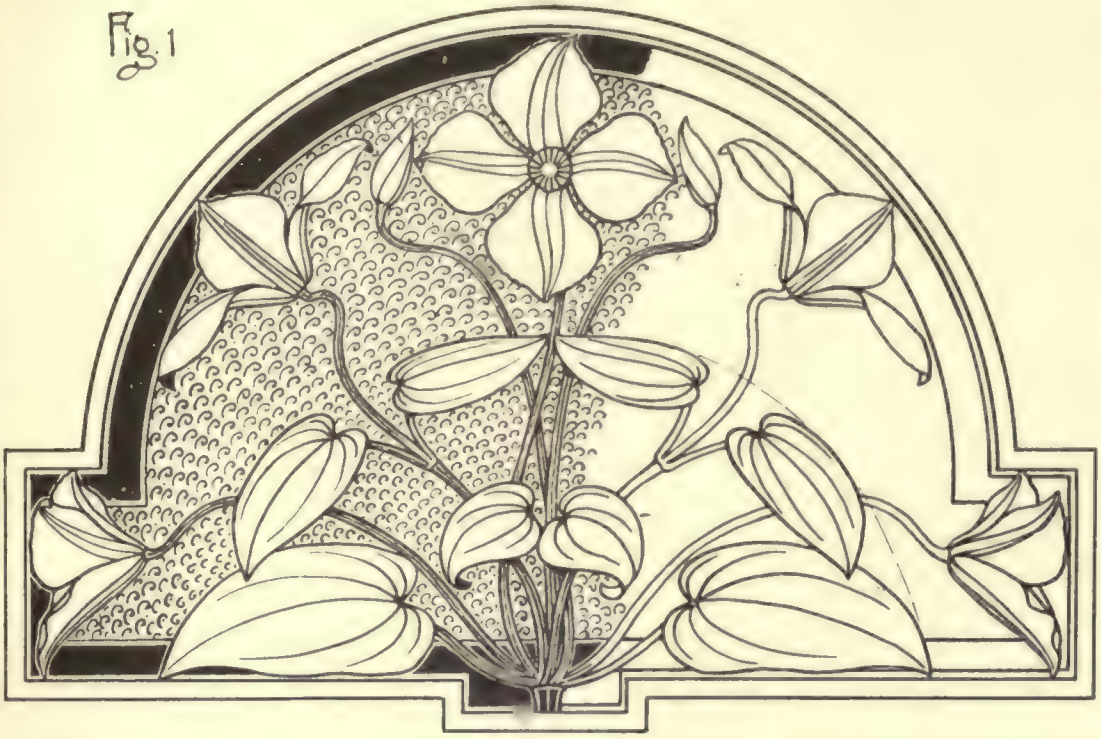


Fig. 2.

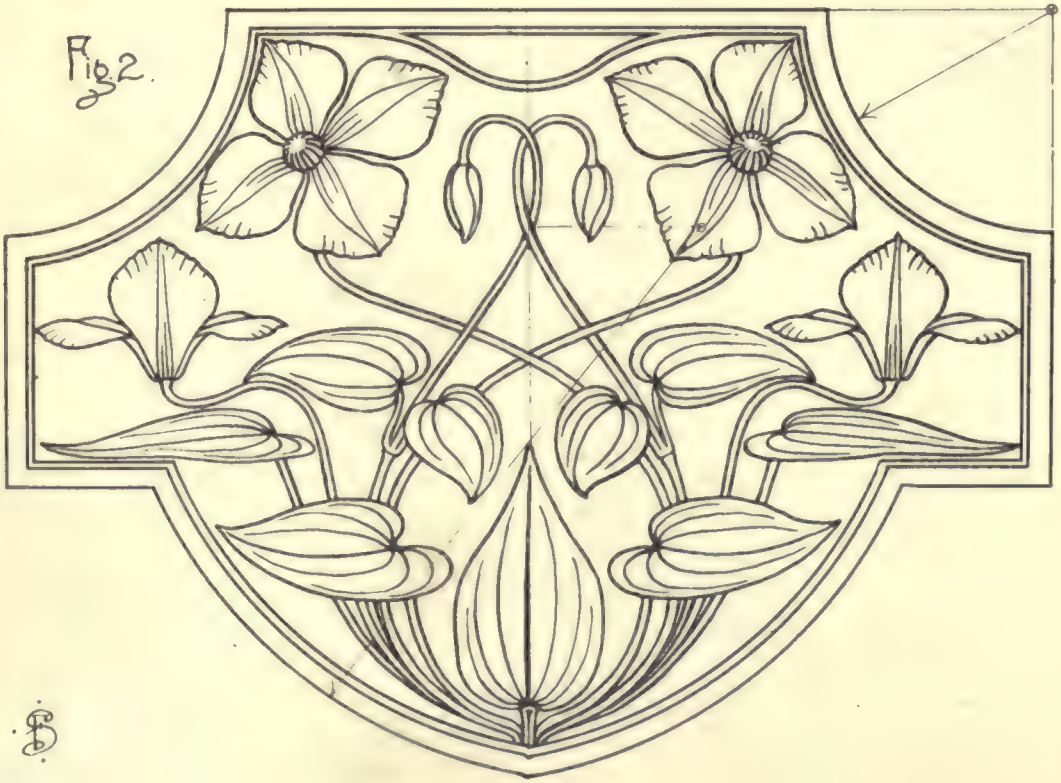


PLATE XV.

IVY *(Hedera).*

The common Ivy is an evergreen, and a native of Britain and also many parts of Europe, although it is rarely found in the north. It is useful for covering bare walls, in a substantial manner, with a beautiful green decoration, and it has a reputation for keeping out the damp.

There are many varieties, of which the shape and colour of the leaves vary considerably; on some there are yellow patches, and others turn many shades of brown and red in the autumn.

The stem is long, and creeps up trees and walls to a very great height, adhering closely by means of little rootlets which it throws out abundantly through its whole length. When allowed to grow to a good age, it sometimes attains the thickness of a small tree.

The leaves are five lobed, or five pointed, and have a shining surface.

Some varieties of Ivy bear a small greenish flower of from five to ten petals. The berries, when ripe, are almost black.

The leaves of the species illustrated on the plate are of the spiked kind, but two other specimens of the ordinary class are also shown. The general shape of the leaves is an irregular pentagon.

According to mythology, the Ivy is sacred to Bacchus; his thrysus or staff is usually represented with ivy and vine leaves entwined round the top. Ivy was mingled with the laurel crowns of the Roman poets. It is an emblem of *friendship.*

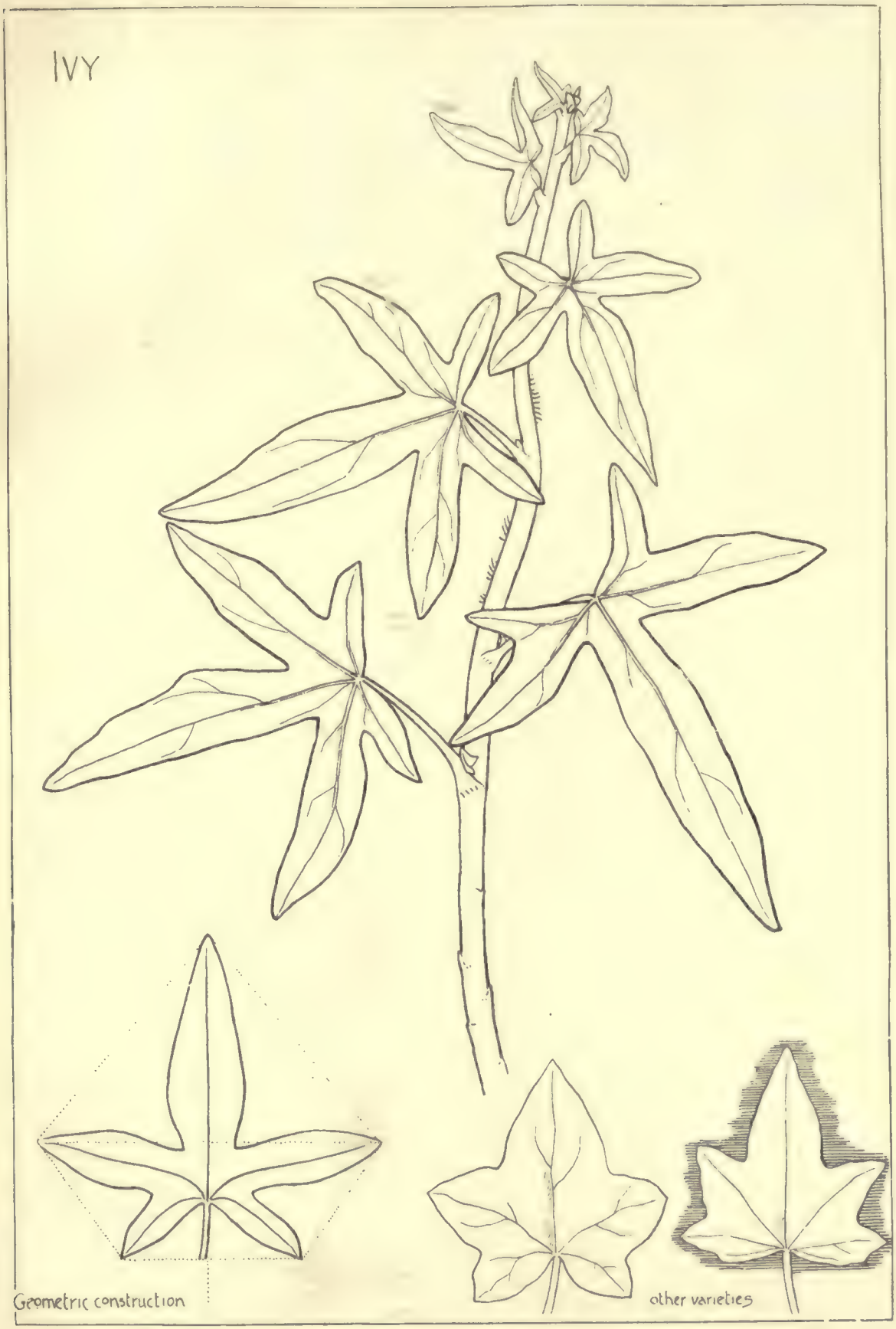

IVY
Geometric construction
other varieties

PLATE XVI.

DESCRIPTION OF THE DESIGNS BASED UPON THE IVY.

The Ivy is a very frequent, not to say common-place element for design, and the reason is not difficult to see. It is easily obtained, and has a natural tendency for growing and twisting in all directions; it is thus made a very easy subject to treat. The spiked leaves are very convenient to push into corners, which, in a panel, are important spots, and need attention if the design is to be satisfactory, and which are very difficult to arrange with some plants.

Fig. 1 is a frame design, and has an upward growth throughout. Here again, the long sweeping lines mentioned before as being so valuable are resorted to; they run from the centre of the base up the sides to the top, with offshoots for the corners. This will be better understood by reference to the drawing, where the construction lines, the grouping of leaves, and general composition are shown. There is a fair amount of parallelism, particularly in the sides. Contrast is obtained by dots on the leaves, and by solid black in the curved border; the same effect could of course be obtained by the use of colour, as before suggested.

Fig. 2 is an oblong design which can be divided into four equal parts, each containing similar details. The leaves are grouped chiefly at the top and bottom; the stalks, the starting points of which are in the centre, form a feature of the pattern.

Fig. 3 is a right-angled isosceles triangle, and contains a much more conventional treatment. The stems, which approach straightness and have angular turnings, give a firm and almost severe effect. This class of design, if well thought out, and with good radiation and grouping, may be recommended as an antidote for the sickly and flabby designs so often seen in the young pupil's work. Good lines and masses are necessary things to secure in a design, and almost as important as correct botanical details.

Instead of striking from the centre again, in this example all the branches spring and grow from the sides of the triangle. In choosing this method of commencing the growth, care must always be exercised to see that the centre is not neglected. Two ways of finishing are shown: A, with a black ground, and B, in outline, with the sharp corners filled in to help to strengthen the work. The result of a black ground is usually a weakening of the whole; this effect may be counteracted by thickening the stalks and closer grouping.

The grouping of the leaves, and the careful arrangement of the lines are the special features to note in this example.

Fig. 1

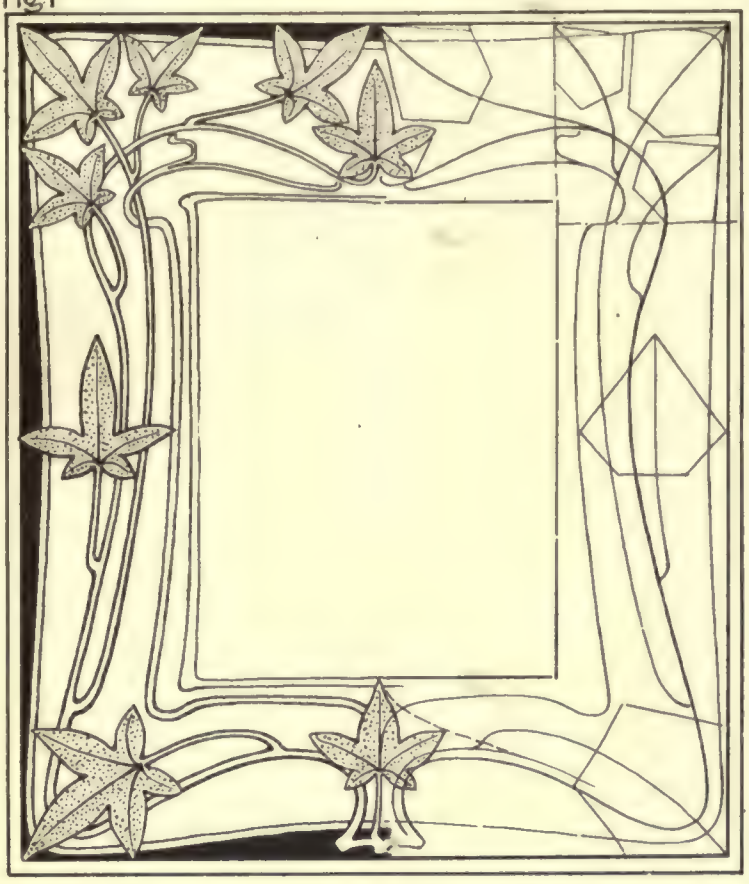


Fig. 2.

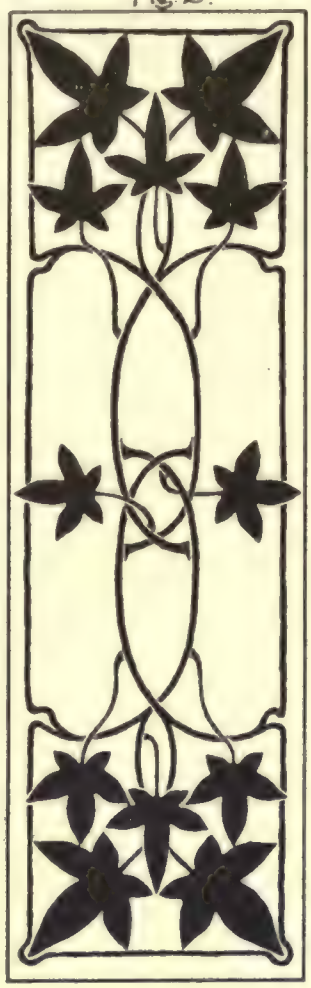


Fig. 3.

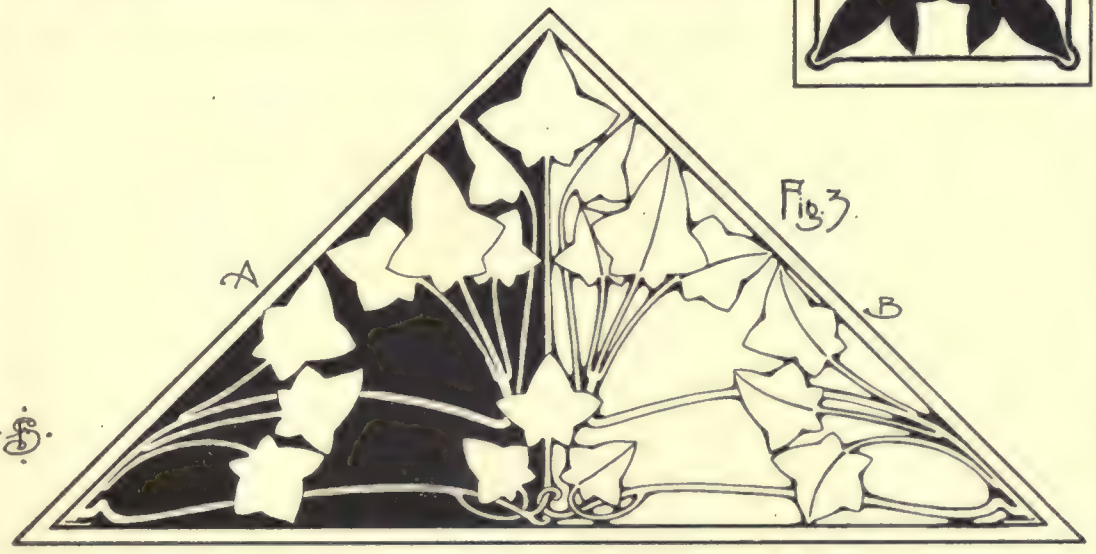


PLATE XVII.

BUTTERCUP *(Family—Ranunculaceæ).*

The Buttercup is another very common flower, many species of which are found growing wild in meadows and pastures. It blooms in spring and summer, and has a bright yellow cup-shaped flower of five alternate petals which occurs singly at the end of the stalk. The calyx has five separate sepals of a pale green colour, which in some varieties turn back, while in others they spread outwards.

The leaves vary considerably, even on the same plant; the upper ones are long and narrow, and more simple than the lower ones, which become broader and more complicated as they near the root. The drawing shows these lower leaves much divided and serrated; when one is spread out flat, it falls into a depressed pentagonal shape.

The bud and the full-blown flower in several different views and stages of development are shown, the latter in plan and elevation. There is also a drawing of the fruit showing the seed vessels.

The Buttercup is known by various names, such as, the crow-foot, king-cup, cuckoo-bud, golden-cup, butter-flower, and frogs-foot. Gold-cup or golden-cup seems to be particularly expressive of its form and colour. The poetical description of the flower "Chalice of gold, bright-eyed and bold" is a most appropriate one.

BUTTERCUP.
Buds
leaves.
seed
Plan of full blown flower
Plan of flower.

PLATE XVIII.

DESCRIPTION OF THE DESIGNS BASED UPON THE BUTTERCUP.

The designs on this plate are all more or less of a severe character, and each one has its own particular merits. Fig. 1 is less strained than the others owing to its natural upward growth, and the two leaves forming one repeat of the upright border. A little spotting of the ground around the flowers serves to relieve them, and gives a light effect. Note the curves formed by the three flowers, and the oblong made by the leaves.

Fig. 2 is a "scale" form, which fits into, and is constructed upon a square by means of a semi-circle and two quadrants. It may form a unit in a diaper or repeating design. The centre of the semi-circle is the centre of the square, and the centres of the quadrants are also those of the bottom corners. In making the design to fill this shape, advantage is taken of the leaf form by crushing it into the angular part at the base. Radiation and parallelism again play an important part in this design, and even more so in Fig. 3. The grouping or massing should not be overlooked.

The shape of Fig. 3 is like two oblongs, a small one on the top of a larger one; it is not unlike the upper part of a cross. The composition should be apparent, as the lines and most of the points are distinctly shown.

An observant student will probably have noticed that, generally speaking, in designs which have their commencement on a horizontal line, such as Fig. 3 on this plate, and Figs. 1 and 2 on Plate XI., the stems strike the horizontal line at right-angles. This helps to impart sprightliness and crispness.

Fig. 4 is an ornament which includes fruit form and the root, and illustrates another arrangement. It is not adapted to any shape or panel, but would very well accommodate itself in a tall arch form similar to a Gothic lancet-head window.

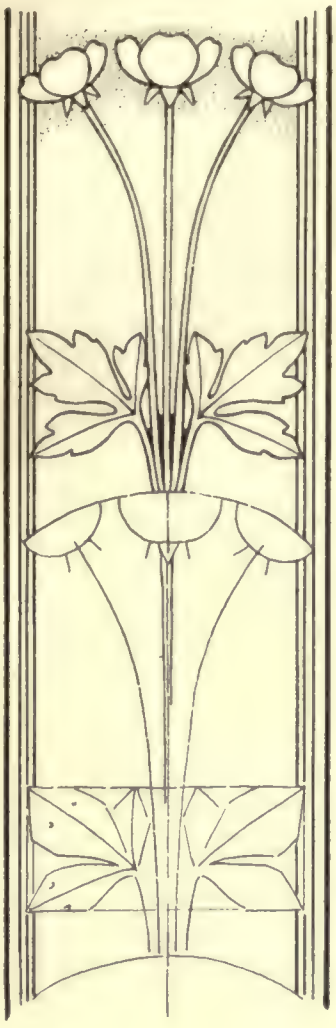


Fig. 1.

Fig. 2.

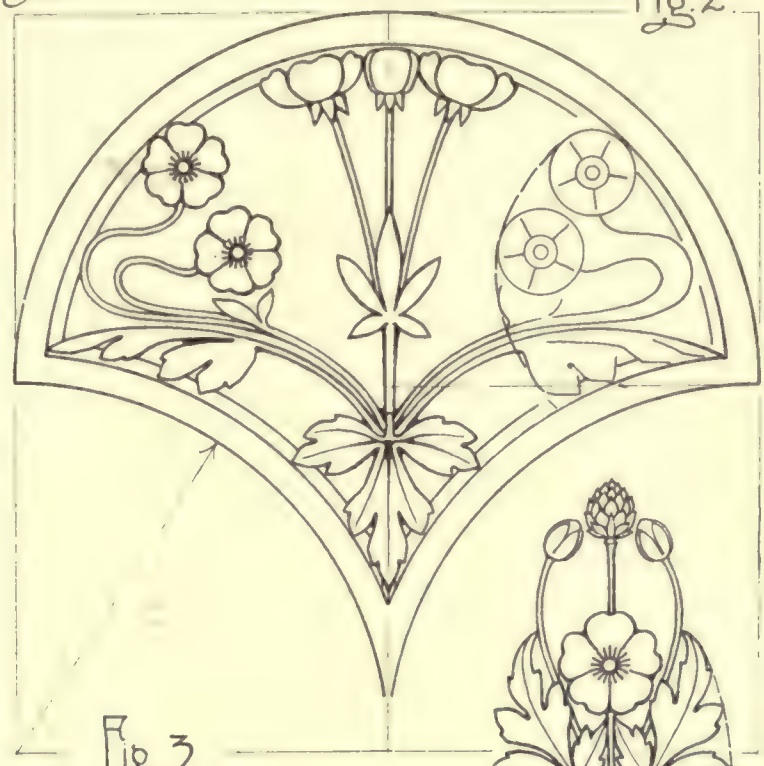


Fig. 3.

Fig. 4.

PLATE XIX.

OLEANDER *(Nerium*, the old Greek name from *Neros* —meaning humid).

The English name for the Oleander is Rose Bay, and the French call it Rose Laurel *(Laurier Rose)*. The common Oleander is a native of the South of Europe, and many parts of Asia, where it is found as far east as Japan. It is an evergreen, and in warm climes often attains a height of ten feet, and is frequently planted as a shrub. It is not uncommon in Britain as a greenhouse or window plant. It has a pleasant smell which becomes injurious to those who remain long under its influence.

The leaves are long, tapering, and leathery, with strongly marked veins, and as a rule, they grow opposite each other, but sometimes in threes.

The flower is usually of a fine red colour, and sometimes pure white, pink, or yellow. It has a calyx of five parts, a salver-shaped corolla of five petals, and in the throat of the corolla is a five parted and toothed corona. By referring to the drawing this should not be difficult to follow.

A side view of the flower, different stages in the growth of buds, and a sketch showing the general grouping of the flowers and the arrangement of young leaves have been given.

OLEANDER
Colour Red and white
Sketch to show general grouping of flowers &c
Side view of flower, buds and leaf.
young leaves

PLATE XX.

DESCRIPTION OF THE DESIGNS BASED UPON THE OLEANDER.

This is a particularly useful plant for the purposes of design, as it has a good flower and foliage of remarkable beauty.

Fig. 1 shows how it may be treated in a fairly natural manner in a spandrel shape. Even when a plant is rendered in a natural way, it rarely happens that the drawing made from Nature will fit into a geometrical shape without a considerable amount of arranging and coaxing. Although this design is a comparatively natural treatment, it was not arrived at without some thought and much revision.

Fig. 2 is a rectangle with curved portions cut away; it is a simple arrangement in black, and needs no comment.

Fig. 3 is a panel constructed upon the equilateral triangle; the angular points form the centres of the opposite arcs. A flower is placed geometrically in each corner, and in the middle of each side; the leaves are distinctly symmetrical. The double border, into which the flowers and leaves encroach, is again in evidence.

The semi-circular design, Fig. 4, although full of detail, is of simple construction. Here again, the corners receive the first attention, and the centre is not overlooked. The composition is a conspicuous feature about this panel, and should be carefully examined. The straight line of the stem, carrying the flower from the centre to the corner, imparts a certain strength and dignity where so much is curved. The same remark applies to Fig. 3, in which the stalks are straight, and contrast with the leaves and the outside shape.

When various tints, obtained by means of lining, filling in, etc., as in Figs. 1 and 3, are introduced, the difficulty of maintaining the balance of tones is greatly increased, and the utmost care and judgment must therefore be exercised.

Fig. 1

Fig. 2

Fig. 3

Fig. 4

PLATE XXI.

NARCISSUS *(Narcissus poeticus).*

The Narcissus is a very popular flower which appears early in the spring. It is largely grown in gardens, not only on account of its beauty, but also for its fragrance.

The leaves are rushlike, flat, long, parallel veined, and of a bluish-green colour. The root is a bulbous one.

The flower has six petals, and a cup-like centre or crown, which is scalloped on the edges. The particular kind illustrated on the following plate has a white flower with a yellow centre, edged with crimson or red, and only one flower grows on each stem.

When the husk-like leaf is removed as the flower opens, a better form is displayed for ornamental purposes.

In the drawing, a three-quarter view of the flower, several stages of bud forms, and a half-opened flower have been given. A plan of the flower showing its geometric base, and a section of its stem taking the form of a flat pointed ellipse have also been included.

The following brief note, condensed from ancient mythology, may be of interest, as it bears upon the subject. According to Greek fable, the name Narcissus was given to the son of a river god. He was a youth possessed of great beauty, of which he was inordinately proud, and as a punishment, he was made to fall in love with himself upon seeing a reflection of his own form in a fountain. Eventually he died of this love, and it is said that the flowers which bear his name sprang up on the spot where he expired.

Two views of a young bud

Section of stem

NARCISSUS

Colour white, yellow centre edged with red

Bud

Plan of flower showing its geometric setting.

PLATE XXII.

DESCRIPTION OF THE DESIGNS BASED UPON THE NARCISSUS.

This is a plant which will not admit of much tampering with as far as its growth is concerned, on account of the natural erectness of the stem. The leaves are straight and grass-like, and are the only parts with which any license may with safety be taken. As a matter of fact, they do at times twist and turn about in a rather fantastic fashion; the lower leaf on the right of the opposite page affords an illustration of this. The whole of the plant and its parts should be carefully studied and digested before original designs are attempted, as it is by no means an easy plant to adopt.

Fig. 1 is a cross-like panel, the construction of which needs no explanation. A plant of this character needs long shapes for its display to enable it to be used to the best advantage. In this case, it is treated fairly naturally, and due regard is given to equal distribution. Contrast of line is obtained by the overlapping of the leaves, which also helps to destroy any monotonous and objectional array of vertical lines.

Fig. 2 is a long, vertical panel, suggestive of a finger plate. It is a more conventional treatment, and on that account it is in many respects a better one.

Here again, the chief interest is centred at the head of the panel, and a little breathing space is given at each side. The toning of the leaves is shown by the use of the veins, which are parallel to the sides. The ground of the central flower is toned by spots, which, in a way, intensify its whiteness. The leaves, as they run towards the border, are turned in such a manner so as to repeat the line of the panel, and, in this way, parallelism, a most useful principle, is secured.

Fig. 3 is a spandrel-shaped panel, and, like Fig. 1, is also somewhat naturally drawn, although there is evidence of pains having been bestowed upon it to obtain radiation of the stems and leaves, and to get the flowers into the right places. The thin parallel leaves which run up the centre help the movement of the design. Figs. 1 and 3 are finished in pure outline, but they may be finished in colour.

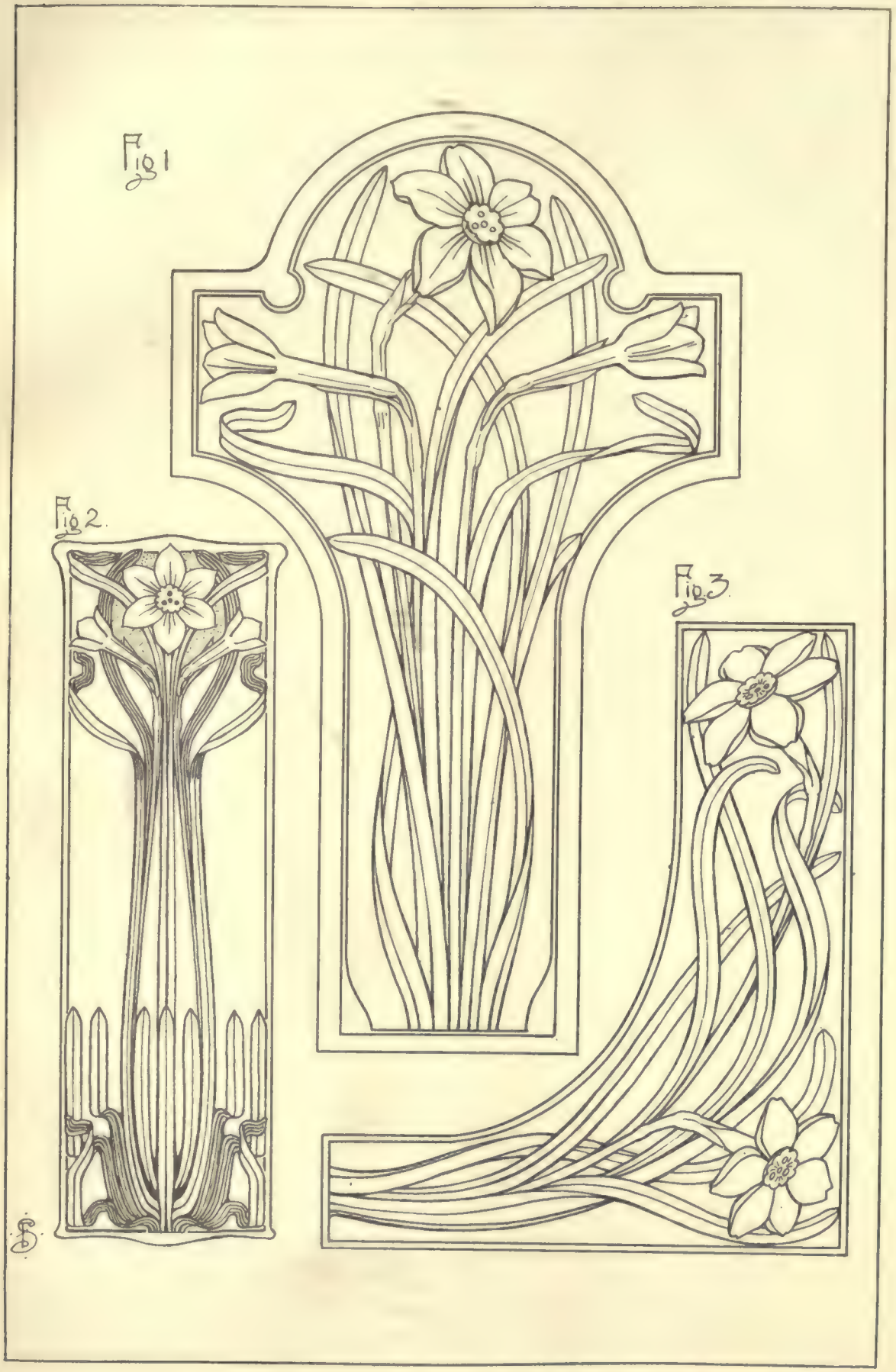


Fig 1
Fig 2.
Fig 3.

PLATE XXIII.

VIRGINIAN CREEPER *(Ampelopsis Lederacea).*

The Virginian Creeper is a plant of very rapid growth, and readily attaches itself to walls by means of tendrils of peculiar construction. It somewhat resembles the vine in its growth and general appearance, and climbs to a great height. The leaves, however, are compound, and differ from those of the vine; each leaf has five leaflets with serrated edges. When the five points of the leaflets are joined by straight lines, an irregular pentagon is formed; this is illustrated on Plate XXIV., Fig. 8.

The two lower leaflets are smaller than the rest, and when decay sets in, they are, as a rule, the first to fall away. This really gives another form of leaf, which is very useful in decoration, as it affords a greater variety. For illustration see Plate XXIV.

The colour of the leaves during the summer months is a beautiful green, and that of the leaf stalks is often quite crimson. In autumn the leaves begin to fade and decay, and their colours then are the richest imaginable, ranging from a pale yellow to amber, brown, and all the shades of red and crimson, The plant is often grown entirely on account of its autumnal tints.

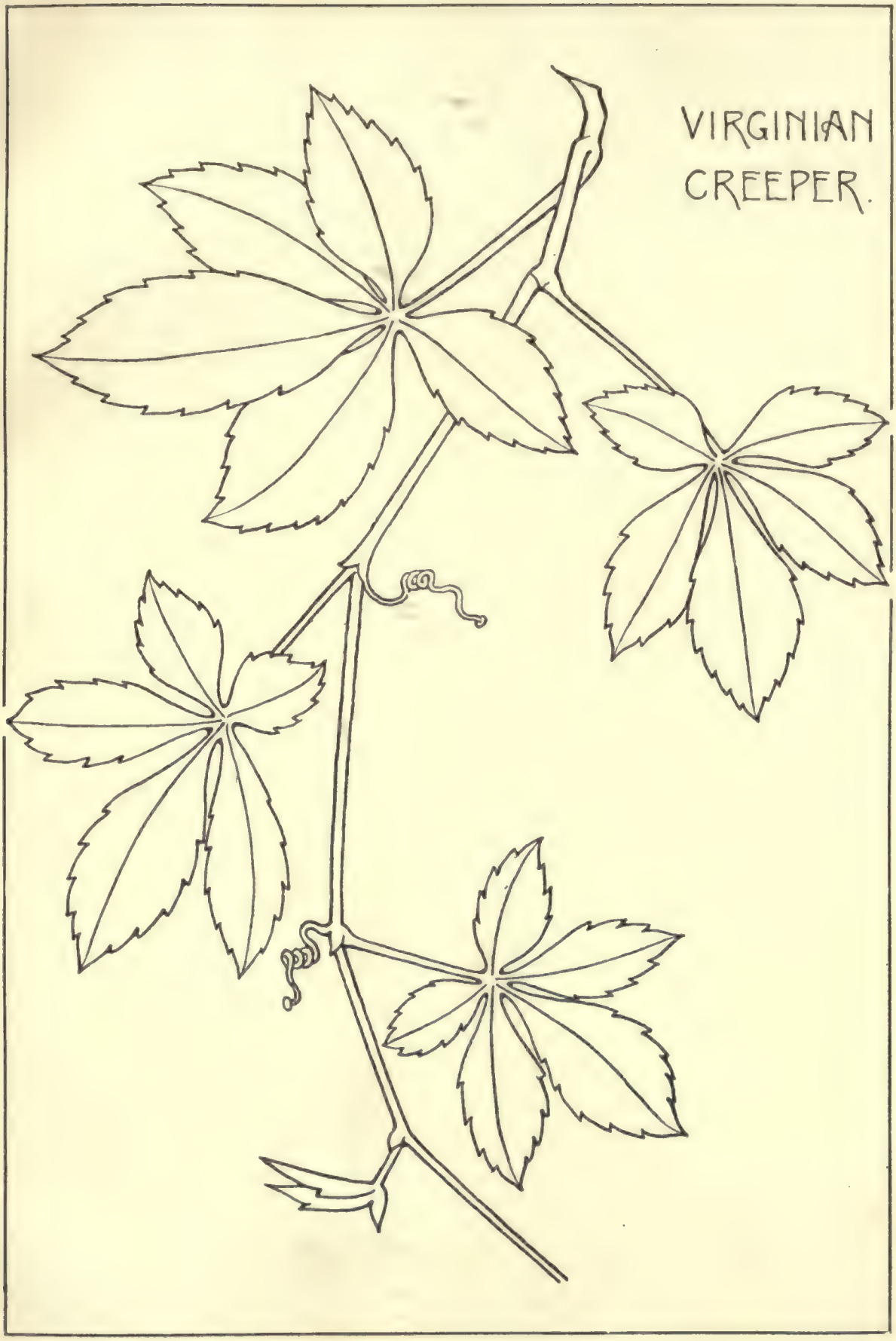

VIRGINIAN
CREEPER.

PLATE XXIV.

DESCRIPTION OF THE DESIGNS BASED UPON THE VIRGINIAN CREEPER.

This plant is very valuable as an element for design. Its beautifully formed leaves, its trailing and climbing nature, its little spiral tendrils, which are so useful to drop into an awkward space, make it particularly useful to the designer.

Fig. 2 is a border design which runs round what might be a door frame. It is very simply planned, and the ground of each space occupied by a leaf is toned by lines drawn at right angles to the sides. A sketch of the complete shape is shown in Fig. 3.

Fig. 4 is a rhombus or lozenge shape, commonly known as a "diamond." The design appears complicated until its growth is realised. It is composed of two branches, the ends of which occur in the middle of the two lower sides; these two stalks swirl round in the form of an S, and cross in the middle of the panel. The margin and small parts in the centre are filled in dark. The chief leaves are arranged on the diagonals of the rhombus, and fill the corners. Figs. 5 and 6 show how this design, when repeated, may be made to form a diaper pattern; however, if this is attempted, the border lines had better be omitted, or a very liney effect will be the result.

Fig. 7 is a simple yet effective plan for the decoration of an octagon. The grey tone of the border and centre is obtained by a series of little circles. The construction lines are indicated in the right side of the panel.

Fig. 8 is an oblong shape filled with quite a natural spray, apparently just dropped on to it. There is, however, something more than this. The sides of the leaves that are nearest to the margin form a parallel to it, which shows that, after all, there is some design about this otherwise careless looking arrangement.

After having progressed through this book, students are strongly advised to proceed with the more advanced exercises contained in Part II. on "Nature Study and Design" in its relation to matters of a more practical kind. It includes examples of "allover" repeating, "drop" patterns, and many other useful principles, and also some suggestions for the application of floral design to various processes of reproduction and manufacture.

Fig. 1
Fig. 2
Fig. 3
Fig. 4
Fig. 5
Fig. 6
Fig. 7
Fig. 8
Fig. 8

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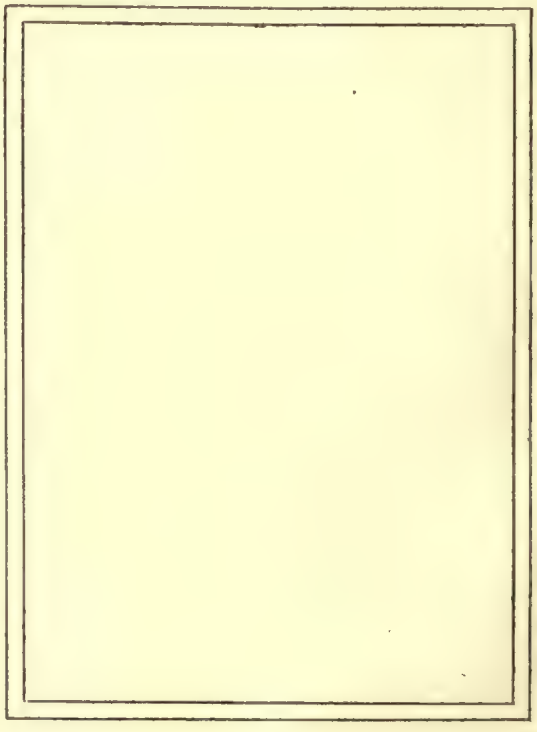

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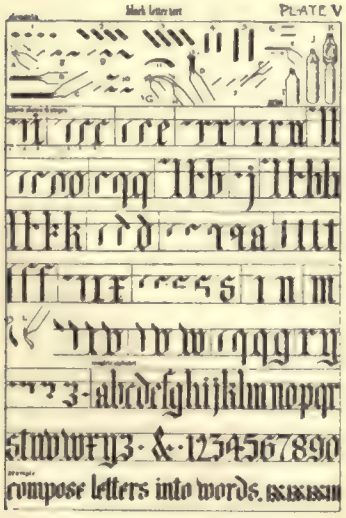

This book of Lettering, though primarily intended for use in Schools and Colleges, cannot fail to be of use to Artists, Draughtsmen, Lawyers, Architects, Lithographers, Law Stationers, Sign Writers, Type Founders, Engravers, Metal Workers, Stone Masons, etc. The book contains upwards of forty complete alphabets in various styles, including suitable numerals for each, and three plates of "type" alphabets, together with several sheets which are devoted to method, showing the use of the broad pen for engrossing and illuminating, and the construction of Gothic Capitals and Black Letter Text.

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It may be mentioned that the designing and compilation of this book was begun some time before the issue of the new circular and illustrations on Primary Drawing by the Board of Education, in which "Lettering" is introduced for the first time. Some additions and modifications have been made in order to bring the book in line with the Board's recommendations on this hitherto neglected subject; and it is hoped that the suggestions therein contained may have some value in furthering efforts that are being made by the central authority on educational matters.

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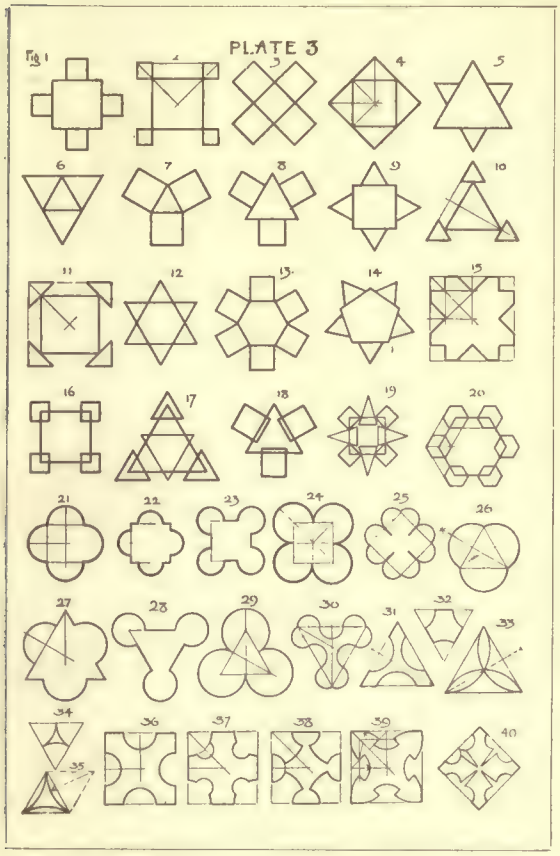

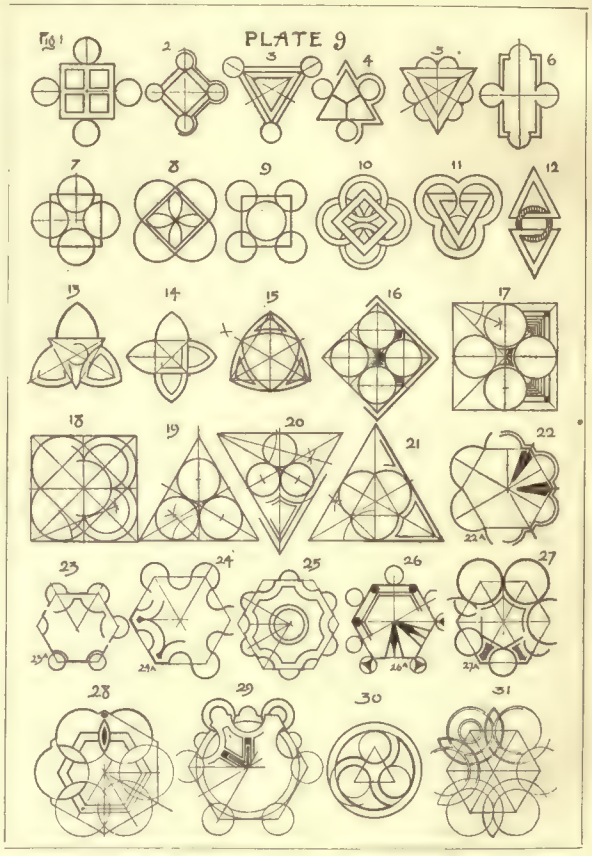

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